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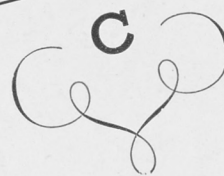
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MRS. PHILIP CHESTER



Gweneth Lloyd	Director and Artistic Collaborator
Betty Hey	Ballet Mistress
David Yeddeau	Stage Director and Publicity
Casimir Carter	Secretary
Ruth MacGregor	Wardrobe Mistress

Season = 1942=3

— Programme —

Mrs. J. B. McNair — David Yeddeau

Cover Design — Robert Bruce

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STORY OF CLUB and its members



New members and balletomanes in our audience may be interested in a brief history of The Winnipeg Ballet which is the production unit of The Ballet Club.

The Club is an organization of young dancers devoted to the objective of forming a permanent repertory ballet company, and of popularizing the ballet in western Canada. The club was formed in 1938 by Gweneth Lloyd and Betty Hey.

During its short career it has presented eight major productions and many shorter performances for various charities and organizations.

In June 1940 the club presented its first Major performance at the Playhouse Theatre with the accompaniment of a forty piece orchestra conducted by James Robertson. Although the performance was generally considered to be an artistic success, the elaborate stageing, large orchestra, and small audience left much to be desired when the treasurer made his report after the show.

With strong belief in the work they were doing and determination to prove to Winnipeg audiences that the idea of a repertory ballet company in Winnipeg was not just an idea one or two people had, the members of the club invented various ways of raising money among themselves to meet their deficit so that they could carry on a second year.

In June 1941, deficit paid, the directors took a breath, engaged Geoffrey Waddington to conduct a 40 piece orchestra, and attempted an even more elaborate production. The club felt that to make ballet in Winnipeg popular it had to be good, or as good as it was possible to be with no financial backing.

Once again the treasurers' report, after the final performance, left much to be desired. Once again the members of the club buckled down and invented a thousand ways to raise money to tidy up the books. After a general meeting of active members and associate members it was decided that the club to carry on at all, would have to ask for help. Fortunately for The Ballet Club and Winnipeg Balletomanes help came from several sources; people, who were interested in the sincerity of ideal that was behind the enthusiasm of the members.

In October 1941 an experiment was made with recorded music as an accompaniment to the ballets. With a reduced operating expense the club was able to offer a reduced admission fee. It is here the story changes. The theatre was filled to capacity for every performance and for the first time the directors experienced that wonderful sensation that comes from seeing the S.R.O. sign on the box-office. This time there was a small surplus from the performances and at last the members felt the first round had been won.

Wary lest their recent success had been a singular one, the clubs' next performance featured only one new ballet. This again cut down the production costs and once again the audience filled the theatre.

At last the directors felt that the foundation had been laid and that Winnipeg audiences were just as keen to see ballet as the Ballet Club was keen to present ballet.

Gweneth Lloyd and the members of the present company wish to acknowledge the work of the following dancers who gave so much help to the Ballet Club in its earlier productions.

GLADYS GROWE
VIOLA DARBY
NANCY EDEN
NORA FISHER
EDITH JAMIESON
MADGE MEACHAM
GRACE McFETRIDGE
SHEILA O'GRADY
GRACE PARKER
PAT STIRLING

MARY ROSE THACKER
JOYCE WALTERS
JOYCE WILSON
SHIRLEY BINNIE
SHEILA FISHER
PEGGY HILTON
NANA KING
FLORENCE SHAEN
JUNE STURNEY
DOROTHY SURCOUF

KAY WEATHERILL
JACK BEATON
HENRY BIALUSKI
MORRIS CARSON
GORDON CARROLL
EARL DICK
GORDON HILL
GORDON MILLWARD
JOE STONE
JACK MITCHELL



gweneth lloyd

by john driemen

● Director of the Winnipeg Ballet and artistic collaborator who came to Canada in 1938 and opened a Studio of Dancing in Winnipeg. Soon after her arrival, with the assistance of Betty Hey she organized The Ballet Club.

Born in Lancashire, England, and a member of The Royal Academy of Dancing, an honors graduate of The Ginner-Mawer School of Dancing, she studied dance composition and Ballet with Margaret Craske, formerly of the Diaghilev company. A Fellow of the Greek Dance Association and the Imperial Society of Teachers of Dancing, in 1940 she was appointed organizer for The Royal Academy of Dancing for western Canada.

Her work with The Winnipeg Ballet includes the original choreography for thirteen complete ballets. The Wise Virgins being perhaps the most inspired and significant of her creations. With her flair for teaching she has succeeded in giving not only the members of the club, but many members of the Ballet audiences, a greater knowledge of the art of the ballet, and a feeling for the tradition that is ballet.

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betty hey

by john driemen

● Ballet Mistress and ballerina, Betty Hey was born in Bradford, England, and came to Canada in 1938 with Miss Lloyd to open The Studio. A driving force behind the organization of The Ballet Club, it has been her work as Ballet Mistress that is mainly responsible for the technical development of the leading dancers in the club.

With an instinct for aptness and characterization, her scenarios and dancing bear the stamp of a strong, definite personality. Outstanding roles created have been: "The Minx" in The Wager, "The Milkmaid" in Facade Suite, and "The New Girl" in Finishing School.

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WINSTON CHURCHILL

AETNA LIFE

●
Stage Director, publicity manager, and make-up artist, has worked with the productions of The Winnipeg Ballet since 1939. His professional experience and outlook have done much to aid the producers and performers to bridge the gap between an amateur and professional standard of production. This, following on many years of well known work with The Winnipeg Little Theatre and other theatrical organizations, has made him an understanding link between the club and the Winnipeg public in addition to being an invaluable technical director backstage.

by john driemen

david yeddeau





●

An outstanding ballerina, poised and dignified and possessing a professional aplomb that has lent great distinction to the many and varied roles she has created during her association with the Winnipeg Ballet. As one of the Spiritual Apotheoses in The Wise Virgins, Miss McKenzie achieves perhaps her greatest technical success. Her feeling for line and rhythmic coordination are a constant delight in adage and allegro combined. Other roles in which she has starred are, "Love" in Les Preludes; "Alice" in Through The Looking Glass, and "The Movie Star" in Triple Alliance.

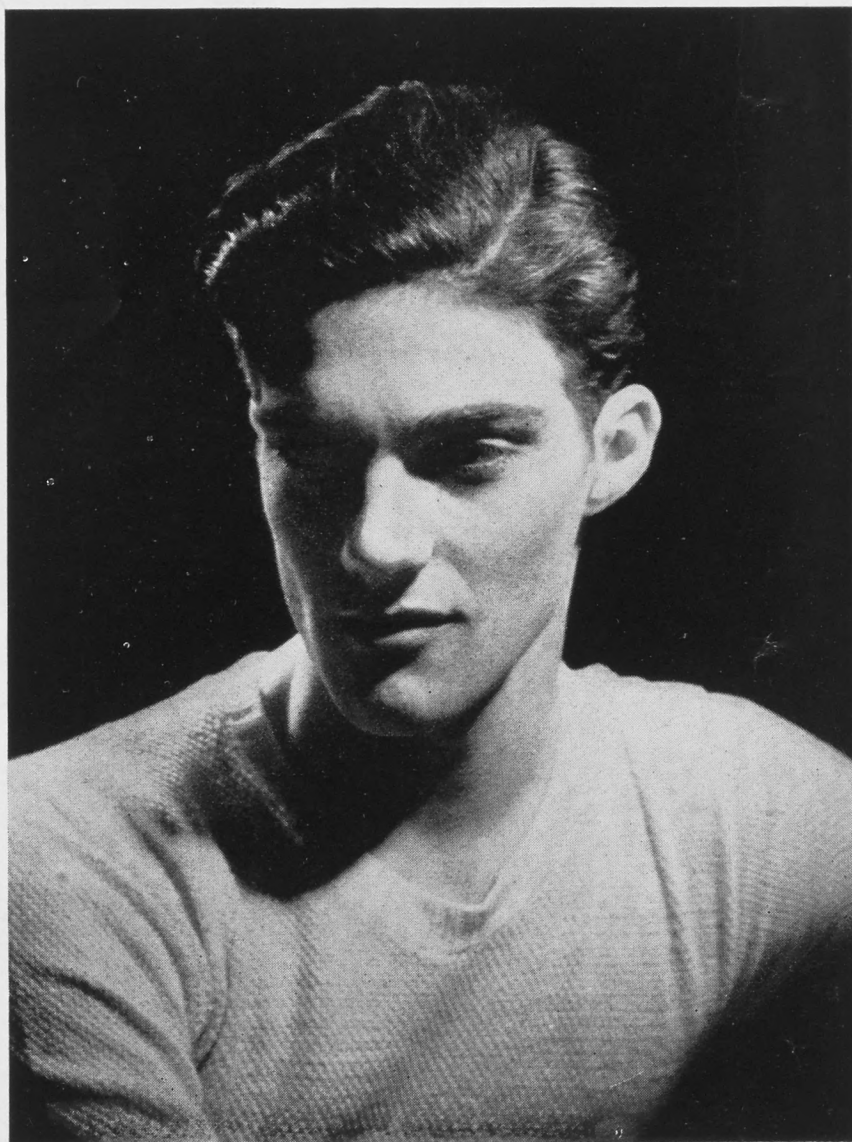
jeanne mckenzie

by john driemen

●

Principal male dancer with The Winnipeg Ballet who has recently returned from New York where he has been studying ballet under the direction of Balanchine. Achieving distinction last spring when Massine and other famous members of The Ballet Russe praised his quick study and the quality of his performances in Saratoga and The New Yorker, Paddy is eagerly anticipating a future professional engagement. Outstanding roles danced by this talented artist are: "Man," in Les Preludes; "The Dancing Master" in Finishing School; and one of the "Spiritual Apotheoses" in The Wise Virgins.

paddy stone



by john driemen

Another ballerina of distinction who has created many successful roles in a great variety of ballets with The Winnipeg Ballet. Her dancing expresses an exceptional nobility of movement and a great feeling for ballet classicism. Strong pointe work of great style combined with fine sensitivity make this dancers technique flexible, and of great interest to the balletomane. Leading roles danced by Miss Litchfield include: "The Ballerina" in Backstage 1897; "Tiger Lily" in Through The Looking Glass and one of "The Parlor Boarders" in Finishing School.

pat litchfield



by john driemen

Portrait by CHAS. D. STEWART



An original member of The Ballet Club and a ballerina possessed of great personality, her work is distinctive and full of strength. It conveys a feeling of vitality and force that is quickly felt across the footlights. As "Courage" in Les Preludes, and in Divertissements and Backstage 1897, she creates roles not easily forgotten by the balletomane.

mary reid

synopses of ballets . . .

Les Preludes

Music by Liszt

Choreography by Gweneth Lloyd

Decor by John A. Russell

This is an interpretive ballet, following as nearly as possible the programme which Liszt took as his inspiration during the composition of this symphonic poem.

The dancers show how man, in his journey through life, comes into contact with many conflicting emotions. With love and courage always near to give him strength, he resolves life into a coherent pattern.

The ballet opens with the symbolic representation of the weaving of the fabric of Man's life. Happiness is the bright colored shuttle passing between the sharp, outstanding colors of the dancers representing conflict and strength. Man, accompanied by love and courage, passes through this phase and the dancers swirl and form and reform, conflict being temporarily dispersed.

Love and courage lead Man onward in spite of a surrounding storm of emotions, until, to the beautiful pastorate movement of the music, happiness surrounds the lovers.

With the final working up of the music to its strong and almost martial finish, Man battles his way to spiritual achievement and the mounting glories of a conquering strength.

Kilowatt Magic

A Ballet in One Act

Music by Smetana

Choreography by Gweneth Lloyd

Decor by John A. Russell

The little springs and mountain streams dance their way to join the great rivers and lakes, where lie the potential forces which scientists and engineers have harnessed to man's will. The simple peasants of a past generation danced in the sunshine of the day, but were powerless to bring more than a faint flicker of light to the darkness of night. Their fears were not overcome until man's vision and intelligence utilized the latent force of the water and set it to turning the mighty dynamos. From them flowed power and light in limitless abundance, to ease the lot of humanity and dispel the gloom over city and country.

Facade Suite

Music by William Walton

Choreography by Gweneth Lloyd

Costumes Designed by Robert Bruce

A satirical ballet based on superficial nonsense in seven divertissements:—Polka, Yodeling song, Valse, Tango and Paso Doble, Popular Song, Country Dance, Scottish Rhapsody, and Finale.

Ballet Blanc

Divertissements in the Classical Style

Music by Arensky

Choreography by Gweneth Lloyd

Setting arranged by David Yeddeau

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2. ROMANCE

3. VALSE

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WINNIPEG



synopses of ballets . . .

Backstage, 1897

Ballet Pantomime in One Act

Music by Glazounow

Choreography by Gweneth Lloyd

Costumes by Betty Parker

Decor by David Yeddeau

Scenario by Betty Hey

The ballet opens with the assembling of the corps de ballet, principal dancers, wardrobe mistress, dresser and lastly the maitre de ballet. With the usual nonchalance of the stage-hand, scene shifters carry on with their work whether it interrupts the rehearsal or not.

After some warming up exercises, the first dance is rehearsed. It is a slow movement in which it is seen that the professional dancers will inevitably cast aside their personal differences to become part of an artistic creation.

The dance over, the ballerina makes trouble with the male dancer. She accuses him of supporting her carelessly and refuses to dance with him again. Since he is in love with one of the coryphees, he is not greatly disturbed, happily dancing with her in spite of the teasing of her friends.

A stir is caused by the entrance of two officer-balletomanes with a great admiration for the ballerina. Because of this they do not succumb to the wiles of two flirtatious coryphees, but vie with each other for the attention of the chief dancer, who finally leads them both offstage to her dressing room.

During her absence, another dance is rehearsed, in which the male dancer's beloved takes the ballerina's part. She is immediately relegated to the corps de ballet on her return.

The lights are then lowered to indicate the passing of time. Next is seen the back of the stage during an actual performance. It represents the finale of a grand performance, with all the tension and nerve-strain back stage, the natural accompaniment of any large-scale production.

Beauty and the Beast

Ballet Pantomime in Two Acts

Choreography by Gweneth Lloyd

Music by Barbara Pentland

Executed by Madame Schafer and Ruth Haney

**Costumes designed by Madame Boutil
and Betty Parker**

Stage decor by David Yeddeau

Hats by Betty Sinclair

Executed by Senior Members of the Club

ACT I . . .

A young sailor boy enters and explains to the poor merchant that all is not lost—a ship has been sighted, and it is believed to be the merchant's. There is great rejoicing and the old man sallies forth.

ACT II . . .

There is an interlude in which we see the poor old merchant trudging his long way home again. The ship was not his after all. He sees a lighted window and, thinking it is the home of peasants, he decides to ask for a bed for the night.

It turns out to be a beautiful deserted room in a palace. And overcome with fatigue, the merchant falls asleep on a beautiful silken couch.

The next morning he is about to start home when he sees a beautiful red rose bush. Remembering Beauty's wish, he picks a rose for her. The Beast appears. The Beast tells the old man that if his daughter is so beautiful, he must bring her to the palace so that he can see for himself.

As the kiss of a beautiful maiden is the only charm that will break the magic spell and allow the Beast to become a handsome Prince again, there is great excitement among the ladies and gentlemen of the Court.

The Merchant brings Beauty to the palace and when he has gone, the Beast tells Beauty that her slightest wish is a command. To prove his word, he summons his Royal Entertainers.

These, however, fail to take Beauty's mind off the Beast's ugliness, and so she says she cannot marry him. The Beast shows her a magic mirror wherein she can see her family if she is lonely and gives her his magic wishing ring.

Sad and lonely she looks in the mirror and sees that her father is pining away with remorse, so she turns the ring and wishes herself back home. She is seen comforting her ailing father and then the scene returns to the Palace where the Beast is dying for love of Beauty.

Beauty returns now to the Palace and, overcome with pity for the kind-hearted Beast, kisses him. The spell is broken. The ugly Beast's head vanishes and a handsome Prince stands before her. Everybody rejoices and as we all know, they were married and lived happy ever after.

jeanne mckenzie
paddy stone

by john driemen



synopses of ballets

The Wager

A Comedy in Three Acts

Music by Mozart

Choreography by Gweneth Lloyd

Decor by John Russell, executed by Ted Birch

Costumes executed by Mary Morris

ACT I . . .

In the boudoir of a fashionable but tempestuous elderly lady, three serving maids await her ladyship's pleasure to array her for the ball. Her two daughters—one innocent and demure, the other a heartless minx—join her. A mischievous negro servant stirs up trouble by showing mamma a love letter addressed to the demure daughter, whose marriage to a rich roué has been arranged against her wishes. Her ladyship forbids further communication with the lover, and insists on her marriage to the rich man whom she hates. However, the minx, who has designs of her own on the roué, promises to help her sister and they all set off gaily for the ball.

ACT II . . .

The scene is in the street, where the boistrous gaiety of the street vendors, apprentices, beggars and a ballad monger, contrasts with the affected mannerisms of the ladies and gentlemen on their way to the ball.

ACT III . . .

Through the intricate mazes of the minuet and the gorgeous pattern of the ball, the minx weaves her intrigue to overthrow the plans of mamma. Though final arrangements for the marriage have been made, the minx uses her wiles to attract the rake. She persuades him to challenge the young lover to a game of cards, wagering the younger sister against a purse of gold. She then tells the lover she will help him win the game by marking the cards.

The climax of the ballet is reached when the game is played, and with the connivance of the minx the young lovers are united. She captures the rake—ending the complication to the satisfaction of all.

Friday, November 6th, 1942

"QUEEN OF HEARTS"

HERALD	Joan Mitchell
QUEEN OF HEARTS	Gloria Kobrinsky
KING OF HEARTS	Greta Lois Freeman
THE PRINCESS	Lillian Lewis
HER FRIENDS	Phyllis Greenberg, Sheila Killough
LADIES IN WAITING	Joyce Clark, Shirley Swailes, Jane Turner

THE HERO.....	David Adams
JABBERWOCKY.....	John Garland
TWEEDLEDUM.....	Eddie Quigley
TWEEDLEDEE.....	Casimir Carter
THE GNAT.....	Eileen Hyman
BREAD AND BUTTER FLY.....	Helen Robertson
SNAPDRAGON FLY.....	Margaret Hamble
RED QUEEN.....	Kay Esau
WHITE KNIGHT.....	Paddy Stone

WISDOM.....Pat Litchfield, Marguerite Hayes,
Kay Esau, Joan Stirling, Sheila Hershfield
SPIRITUAL APOTHEOSIS.....Jeanne McKenzie, Paddy Stone

Eileen Hyman, Kay Esau, Helen Robertson, Mary Reid, Lillian Lewis, Joan Stirling, Dale Clark, Phyllis Greenberg, Sheila Killough, Loreli Filkow.

ANTIQUES BY QUINTON MCKAY

PROGRAMME

Saturday, November 7th, 1942

For stories of the ballets please see SYNOPSES OF BALLETS

"TRIPLE ALLIANCE (Act III)"

Music by Weinberger
Setting by Charles Faurer

Choreography by Gweneth Lloyd
Costumes by Robert Bruce

THE PUB CAST

ROSIE THE BARMAID.....Betty Hey
HAM ACTOR.....Eddie Quigley
JOCKEY.....David Adams
COMMERCIAL TRAVELLER.....Casimir Carter
MRS. 'ARRIS.....Norma Parkes
MRS. 'AWKINS.....Edwina Scott

MRS. GUBBINS.....Doris Swain
GAY LADIES.....Monica Phibbs, Phyllis Greenberg
THE TOFF.....Paddy Stone
CHORUS GIRLS FROM NEXT DOOR.....Jeanne McKenzie,
Eileen Hyman, Lillian Lewis
EARNEST YOUNG ACTRESS.....Pat Litchfield
EARNEST YOUNG ACTOR.....John Garland

"THROUGH THE LOOKING GLASS"

(Adapted by Gweneth Lloyd from the book by Lewis Carroll)

Music by Deems Taylor
Settings by John A. Russell

Choreography by Gweneth Lloyd
Costumes by Robert Bruce

CAST

In order of appearance

ALICE.....Jeanne McKenzie
TIGER LILY.....Pat Litchfield
CANTERBURY BELLS.....Dale Clark, Louise Nunns, Joan Anderson
WHITE DAISIES.....Lillian Lewis, Phyllis Greenberg,
Sheila Killough, Loreli Filkow,
Gloria Kobrinsky, Joan Mitchell
SLITHY TOVES.....Marguerite Hayes, Monica Phibbs,
Sheila Hershfield, Joan Stirling,
Greta Lois Freeman, Joan Chasney

THE HERO.....David Adams
JABBERWOCKY.....John Garland
TWEEDLEDUM.....Eddie Quigley
TWEEDLEDEE.....Casimir Carter
THE GNAT.....Eileen Hyman
BREAD AND BUTTER FLY.....Helen Robertson
SNAPDRAGON FLY.....Margaret Hample
RED QUEEN.....Kay Esau
WHITE KNIGHT.....Paddy Stone

INTERMISSION

"THE WISE VIRGINS"

An abstract interpretation of the parable

Music by Bach
Arranged by Wlm. Walton

Choreography by Gweneth Lloyd
Costumes and Decor by John A. Russell

CAST

YOUTHFULNESS.....Clare Brown, Shiffy Weinberg
FOOLISHNESS.....Betty Hey, Helen Robertson, Lillian
Lewis, Monica Phibbs, Eileen Hyman

WISDOM.....Pat Litchfield, Marguerite Hayes,
Kay Esau, Joan Stirling, Sheila Hershfield
SPIRITUAL APOTHEOSIS.....Jeanne McKenzie, Paddy Stone

"FINISHING SCHOOL"

(A comedy in one act)

Music by Johann Strauss
Choreography by Gweneth Lloyd
Setting by John A. Russell

Costumes by Dorothy Phillips
Scenario by Josephine Blow

CAST

PARLOR-BOARDERS.....Jeanne McKenzie, Pat Litchfield
HEADMISTRESS.....Marguerite Hayes
MEMBERS OF THE STAFF.....Hazel Dixon, Joan Chasney
VALET DE CHAMBRE.....David Adams
MOTHER.....Peggy Tanner
NEW GIRL.....Betty Hey
YOUNG SISTER.....Gloria Kobrinsky

BROTHERS.....John Garland, Casimir Carter
THE DANCING MASTER.....Paddy Stone

PUPILS

Eileen Hyman, Kay Esau, Helen Robertson, Mary Reid, Lillian
Lewis, Joan Stirling, Dale Clark, Phyllis Greenberg, Sheila
Killough, Loreli Filkow.

ANTIQUES BY QUINTON McKAY



pas de trois

"The Slithy Toves" from *Through The Looking Glass*: Left arabesque from *Backstage* 1897.



corps de ballet

The Slithy Toves from *Through The Looking Glass*: Left to right Joan Chasney, Joan Stirling, Sheila Hershfield, Monica Phibbs, Marguerite Hayes, Greta Lois Freeman.



pas de quatre

From *Finishing School*: Pat Litchfield, Casimir Carter, John Garland and Kay Esau.



corps de ballet

In the Garden of Flowers, From *Through The Looking Glass*. "Chattering Daisies": Loreli Filkow, Sheila Killough, Gloria Kobrinsky, Joan Mitchell, Phillis Greenberg, Lillian Lewis. "Canterbury Bells": Joan Anderson, Hazel Dixon, Louise Nunns.

photos
by john driemen

synopses of ballets . . .

Triple Alliance

A Comedy in Three Acts

MUSIC

Street Scene by Newman

Rhumboogie, by Don Raye and Hugh Prince. **Under the Spreading Chestnut Tree**,
Jalousie, by Jacob Gade and Vera Bloom. by Weinberger.

Adios, by Eddie Woods and Enric Madriquera.

Decor by Charles Faurer

Choreography by Gweneth Lloyd

Costumes designed by Robert Bruce

Scenario by Betty Hey and Peggy Jarman

With toil forgotten and pleasure in view, in the evening, people of all sorts gather together with the tankard or glass as the link which joints the circle of congeniality.

ACT I . . .

High up in Manhattan, socialites and social climbers dance to the throbbing rhythm of contemporary American music. They wear the uniformly blase expressions of the habitual night-clubber. Even the best efforts of the cocktail shaker and the blues singer can do no more than temporarily rouse the dancers to a true expression of themselves and their emotions.

ACT II . . .

In Canada, youth regales itself with soft drinks, fruit juices and the Wurlitzer. Fortunes are told and the past exhumed by the teacup reader, whose soporific tales are so closely associated with the atmosphere of the "drug" store.

ACT III . . .

In England, conviviality embraces old and young, rich and poor, in the comfortable friendliness of the public house. The Barmaid is the confidante of everyone, from the charwoman with her tired feet to the toff with his following of gay young chorus girls. Young lovers from the theatre next door live in the delicately-coloured world of their own romance. The pattern is finally woven into the stout homespun of basic English character—kindness, warmth and jollity.

Finishing School

Music by Johann Strauss

Decor by John A. Russell

Choreography by Gweneth Lloyd

Costumes by Dorothy Phillips

Scenario by Josephine Blow

In the salon of an impoverished Grande Dame who conducts a finishing school in Paris 1870, the subdued pupils await the arrival of a new girl. She arrives rebellious and sophisticated, dressed in the latest mode and accompanied by Mamma, her young sister, and best of all by her two elder brothers: What a fluttering of hearts! Excitement runs high, and when Mamma and the Head-Mistress retire to the privacy of the office to discuss mundane financial affairs, the brothers are charmed by the two parlor-boarders. When the brothers leave they indicate that they will return.

The deportment class presents wonderful opportunities for the trouble-making New Girl, but the arrival of the much admired Dancing Master creates a fresh atmosphere of gaiety.

Dismissed from the office of the Head-Mistress, the New Girl meets the Dancing Master and is left alone with him for a private lesson. Although her charms hold the attention of the Dancing Master, the parlor-boarders still claim his admiration for their dancing ability.

The New Girl, annoyed, then demonstrates her knowledge of the more advanced fashions in dancing by executing a gay and piquant polka with The Dancing Master. With the return of her family, the brothers laden with tokens of their admiration for the girls, the ballet ends in a kalaedoscopic scene of gaiety and color.

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synopses of ballets . . .

Through the Looking Glass

(Adapted by Gweneth Lloyd from the book by Lewis Carroll)

Music by Deems Taylor

Choreography by Gweneth Lloyd

Setting by John A. Russell

Costumes by Robert Bruce

Costumes executed by Ruth MacGregor

A.

"Child of the pure unclouded brow,
And dreaming eyes of wonder . . ."

B.

"And in another moment, Alice was
Through the looking glass . . ."
'I've been in many gardens before," said
Alice, "but none of the flowers could
talk"

C.

"T'was brillig and the slithy toves
Did Gyre and gimble in the wabe,"
"Beware the Jabberwock, my son,
The jaws that bite, the claws that clutch."

D.

"If you think we're wax-works," said
Tweedle-Dee, "you ought to pay, you
know."

E.

" . . . All mimsy were the borogroves
And the Mome raths outgrabe . . ."

F.

"I don't rejoice in insects at all," Alice
explained.

G.

" . . . and still the Red Queen cried, 'Faster',
'Faster'."

H.

"I'm afraid you've not had much practice
in riding," she ventured to say.

I.

"Of all the strange things that Alice saw
in her journey through the looking glass
she always remembered the mild blue eyes
and the kindly smile of the White Knight
. . . And the setting sun gleaming through
his hair . . . and the black shadows of the
forest behind . . ."

The Wise Virgins

An abstract interpretation of the parable

Music by Bach

Arranged by Wlm. Walton

"Then shall the Kingdom of Heaven
Be likened unto ten virgins . . .
And five of them were wise,
And five were foolish.

Choreography by Gweneth Lloyd

Costumes and Decor by John A. Russell

. . . And while the bridegroom tarried
They all slumbered and slept: And
At midnight there was a cry made,
"Behold The Bridegroom cometh!
Go Ye out to meet him."

Unconscious of it's innate trend towards folly or wisdom, youth dances gaily, sometimes in one direction, sometimes in another.

Perfection in balance of form and force is the fitting apotheosis of the human desire for a long awaited spiritual visitation and the foolish and the wise continue to follow each their own inevitable course.

Queen of Hearts

(A Children's Ballet)

Music by Haydn

Choreography by Gweneth Lloyd

Setting by John A. Russell

Costumes by Dorothy Phillips

Costumes executed by Ruth MacGregor

"The Queen of Hearts
She made some tarts
All on a summer's day;
The Knave of Hearts
He stole those tarts
And took them right away."

Nursery Rhyme.



les preludes

Setting from the original sketch by John A. Russell.



costume sketch

By Dorothy Phillips for "The New Girl" in Finishing School.



costume sketch

By Robert Bruce, for "The Ham Actor" in Triple Alliance Act III.

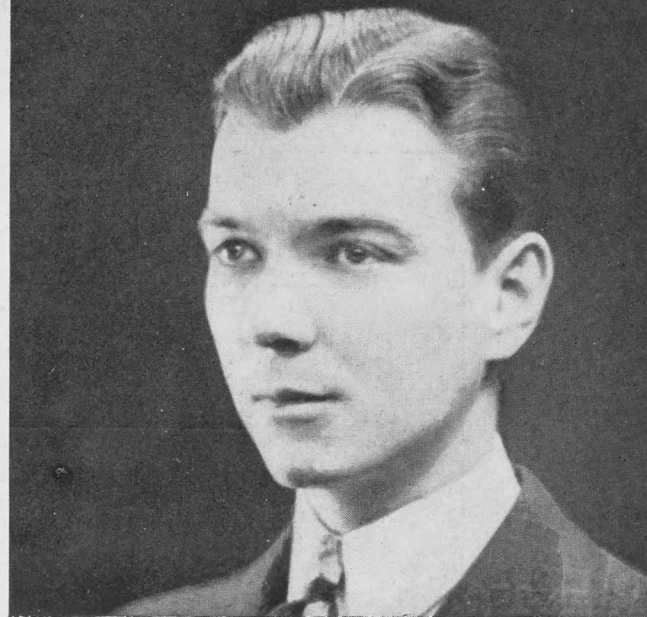
through the looking glass

Setting for the garden of flowers, from the original sketch by John A. Russell.



●
 "Manitoba University has a professor in the faculty of architecture, John Russell, who has proven himself over and over again in the effects of his stage settings, as one who finds his poetry in color and form". So wrote K.M.H. in the Winnipeg Free Press of this talented artist who has made invaluable contributions to the productions of The Winnipeg Ballet.

john a. russell



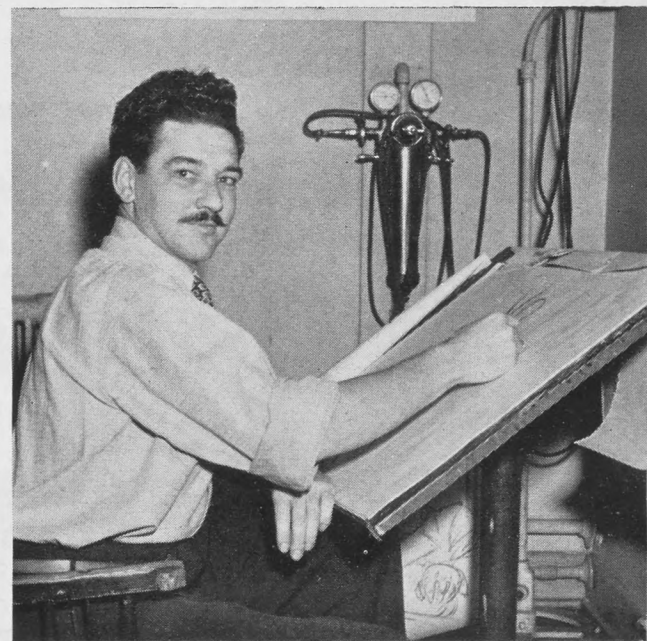
●
 A former member of the club who was the first to offer costume sketches as her artistic contribution to the work the club was attempting to do. Roy Maley in The Tribune has said of this artist: "Top-notch costumes which presented a floating kaleidoscope of riotous color, were the work of Betty Parker."

betty parker



●
 An artist of great distinction who has designed over a hundred costumes for The Ballet Club. His satirical wit and genius for characterization have made his costume sketches a highlight in the Clubs activities. Outstanding have been his sketches for Triple Alliance and Facade Suite.

robert bruce



●
 A more recent costume designer for the club who made her debut with sketches for the colorful Queen of Hearts. Dorothy Phillips has now definitely established herself as a valuable asset to the club with her charming and humorous sketches for Finishing School.

dorothy phillips



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"You Are As Young As Your Feet"

queen of hearts

The Kitchen Maids discover the tarts have been stolen. Loreli Filkow, Joan Stirling, Sheila Hershfield.



les preludes

A candid camera study from the wings, taken during a performance, by Henry Lane.



Last minute touches in the dressing room:
Litchfield, Hyman, and Esau.

triple alliance

An action shot by Henry Lane, of The Cocktail Bar, Act I.



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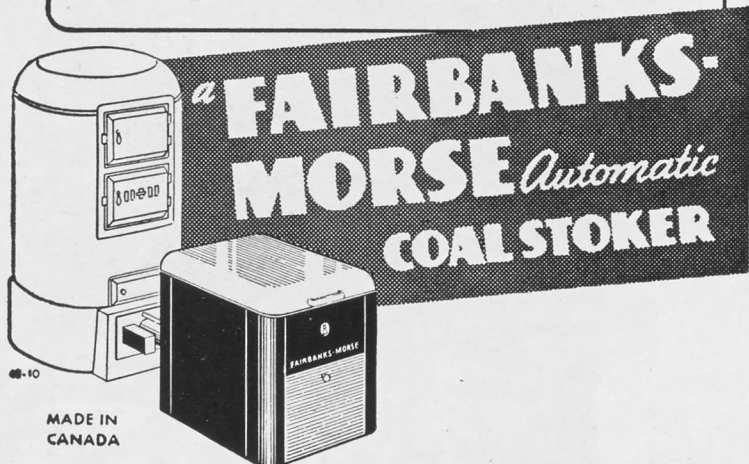
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CONDUCTORS AND COLLABORATORS



james robertson

Conductor for The Winnipeg Ballet Clubs first major production, June 11th. and 12th. 1940, who is now stationed at Malta.



We would also like to pay tribute to Barbara Pentland for the great contributions she has made to The Ballet Club through her composition of the score for *Beauty And The Beast*, and for her two-piano arrangement of the Mozart music used in a revival of *The Wager*.



in the costume room:

Ruth MacGregor, Wardrobe Mistress, under whose direction all costumes have been made, begins the draping of a costume for *Finishing School*. The model is Mary Reid.

by john driemen



geoffrey waddington

Now Captain Waddington with His Majestys' Forces, who was orchestral conductor for the club's second major production, June 6th. and 7th., 1941.



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Paris Building

excerpts from the press:

The Whole performance reflects brilliant co-ordination of choreography, lighting, investiture and orchestra.

Roy Maley, Winnipeg Tribune.

Praise has already been given to the Ballet Club in these columns but our gratitude to it is inexhaustible.

B. T., Winnipeg Free Press.

A great event has taken place in Winnipeg, and that event is the performance last night of the Ballet Club . . . to say that the club has begun well, is to present it with an ovation.

K. M. H., Free Press.

Robert Bruce's costumes are worth a column of praise.

F. A. M., Free Press.

There was confidence and steadiness—excellent team-work and grouping with grace of movement and beauty and freshness of costumes that a stranger would have found difficulty in believing.

S. R. M., Winnipeg Tribune.

Gweneth Lloyd has struck an amazingly high score in artistry with her bevy of young stars and coryphees in the second major production of The Ballet Club.

Roy Maley in Tribune.

Gweneth Lloyd has paid Liszt a wonderful compliment in assuming that his rainbow is the one with which the spectroscopist has plumbed the secrets of the starry universe . . . This ballet, Les Preludes, is a fine, an inspiring leap of the imagination. It would please old Abbe Liszt himself.

Randolph Patton, Tribune.

It was another brilliant evening for the Winnipeg Ballet . . . the dancers gave a witty and poised account of themselves . . .

F. A. M., Free Press.

Triumphant is the word to describe the impression that The Winnipeg Ballet Club made on a capacity audience at The Playhouse Theatre last night at the second major production of an organization that has put itself right in the forefront of the city's theatrical scene . . .

F. A. M., Free Press.

Curtain call after curtain call was the reward for a talented group of young people who work together with an enthusiasm that is heart-warming to see . . .

F. A. M., Free Press.

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candid camera



A performance shot taken backstage
by John Driemen during *The Wager*.



Eileen Hyman and Helen Robertson caught
in an informal moment prior to an entrance
in *Backstage* 1897. Frank Strand is the
man at the switchboard.



Members of the junior ballet club at the
barre:
Phyllis Greenberg, Shiffy Weinberg, Clare
Brown, Shirley Kobrinsky, Miss Lloyd and
David Adams.



Pat Litchfield repairs an
eyelash while Kay Esau
and Casimir Carter offer
advice.



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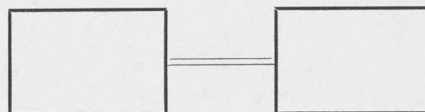
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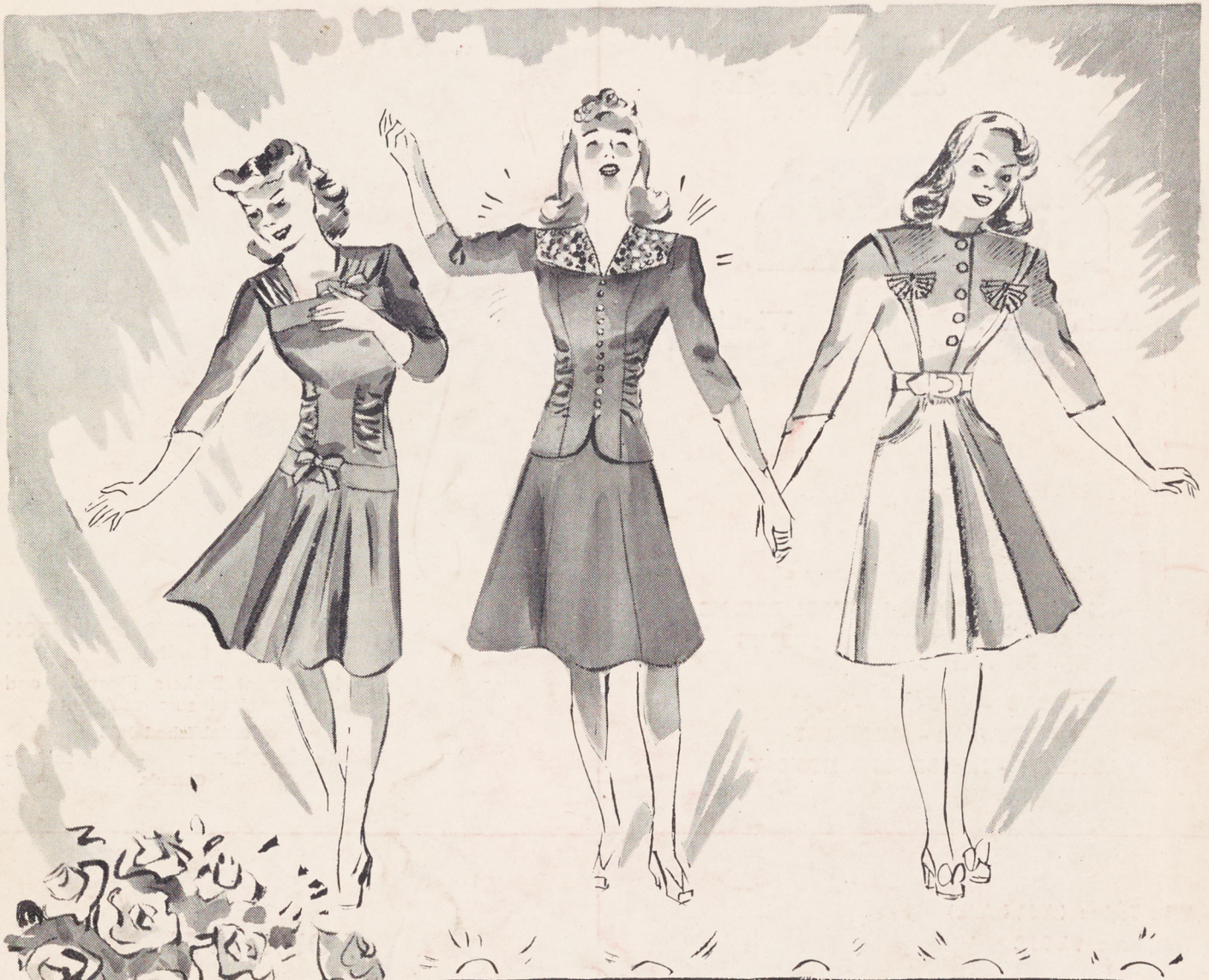


JAMES SHAEN

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Fourth floor dress shop

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Performances of the Winnipeg Ballet,
January 26th and 27th, to raise extra funds
necessary for travelling expenses to Ottawa.
(Only \$1,200 can be paid by the Recreational
Association and a balance of \$2,000 is needed)

Thirty members in the company which will go
to Ottawa, including Paddy Stone, Jeanne
McKenzie, Betty Hey-Farrally and Eileen Hyman.

(Details of coupon sale, which is now open,
will be found in advertisements which we are
putting in the Saturday edition)

The Winnipeg Ballet

DIRECTOR:
GWENETH LLOYD
BALLET MISTRESS:
BETTY HEY-FARRALLY
STAGE DIRECTOR AND MANAGER:
DAVID YEDDEAU
ARTISTIC DIRECTOR:
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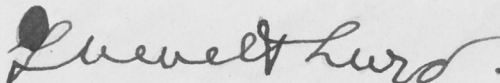
December 6, 1944.

Mr. O'Malley,
The Winnipeg Tribune,
Winnipeg, Man.

Dear Mr. O'Malley:

Lady Tupper has suggested that I send you the enclosed matter with reference to an article which I understand you are going to be kind enough to have written for this weekend.

Yours truly,



Director.

GL/MC
Enc.